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Mr. Ward, as is evident from his statement on page 113 and from the second footnote there, knew this play only from the summary in Collier's *Annals of the Stage* (2d ed., Vol. II, p. 214). Here Collier says, quite correctly, "Mankind, weary with labour, lays down his spade, and *Tutivillus*, invisible, carries it off. Mankind goes out into a place called 'the yerde,' but soon returns and falls asleep upon the bare ground. *Tutivillus* causes him to dream that his friend Mercy is hanged . . . Mankind wakes, transformed to all evil dispositions. . . ." Mr. Ward's statement, based on this, is as follows:—"Having taken away from the sleeping *Mankind* his spade, the symbol of work, this impersonation of the lust of the flesh corrupts the soul of the sleeper by an evil dream, from which he wakes as a thorough scoundrel." In thus representing Mankind as asleep when the spade is stolen, Mr. Ward is in error.

The revision of Ward's *English Dramatic Literature* is dated, by the preface, July, 1898. The question arises whether Mr. Ward should not at that time have been in possession of Professor Manley's reprint of the text of *Mankind* (*Specimens of the Pre-Shakespearean Drama*, Vol. I, 1897). That he was not is evident from his statement (Vol. I, p. 113) that of the Macro Moralities only one, which he specifies (p. 113, footnote 3) as the *Castle of Perseverance*, had been printed.

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A BURGUNDIAN COPY OF CHAUCER'S *Troilus*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The work by Barrois entitled *Bibliothèque Prototypographique, ou Librairies des Fils du roi Jean*, Paris, 1830, contains as entry No. 790 the following:—"Ung autre livre en parchemin couvert d'ais rouges, intitulé en la fin, *Explicit liber Tiriq Cirserd*, en langage anglois, comançant au second feuillet *It is wel*, et au dernier, *a yonge fuissehe*." As No. 1964 of the same series of lists appears:—"Ung autre livre couvert de cuir rouge, en engles, à deux clouans de léton, escript en rime, comenchant ou second feuillet, *It is wel wist*, et finissant ou derrenier, fort loe of maide." This latter is from the inventory of the Duke of Burgundy's possessions at Brussels, made in 1487; the former is from the Bruges inventory of 1467. Both books, if two be meant, are copies of Chaucer's *Troilus and Cressida*; the ninth stanza of that poem, just after the prologue, begins "It is wel wist how that the Grekes stronge," while the last stanza of the poem begins

"For love of maide," and the two hundred and sixty-third of the concluding book begins "O yonge fresshe folkes."

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BRIEF MENTION.

The appearance of a tenth edition of Bartsch-Wiese, *Chrestomathie de l'ancien français* (Leipzig, Vogel, 1910) so soon after the ninth (1908) bears witness to the continued popularity of a work that has had nearly a half century of life. No radical changes are introduced in the new edition, but Professor Wiese has utilized recent studies and editions to make some modifications of detail. The pagination remains practically unchanged. At the end, two lists have been added, one classing the selections chronologically and the other by literary type. So long as the chrestomathy continues to be kept up to date in this effective fashion there is no prospect that it will be superseded.

Professor Templeton's selections from Dumas form the third book in the new series of textbooks for teaching French¹ now being issued by the Oxford University Press, under the general supervision of Professor D. L. Savory of Dublin University. Like the first two books of the series, this work is intended for use in teaching by the 'direct method,' and is exceedingly well arranged for this purpose. Only the most vivid scenes are chosen and these are taken from Dumas' principal works, so that the student's interest is kept up at every moment; each scene is then followed by a *questionnaire* covering not only the subject matter but also grammatical forms and constructions, and at the end of the book is a sixty-eight page vocabulary with the explanation of the words in French and with the pronunciation of each word in phonetic transcription. The whole series is very well adapted to teaching by the direct method, and no matter what the method used, every teacher will find in it valuable assistance in stimulating the practical and conversational side of his class-room work; it is perhaps doubtful if the series could be used by itself as a complete system of instruction.

¹ *Trois semaines en France*, A French Reader, by L. Chouville, with questions for conversation and grammatical exercises by Frances M. S. Batchelor, 1908; *Histoires courtes et longues*, by L. Chouville, 1909; *Alexandre Dumas (Père)*, Pages choisies, par B. L. Templeton, 1910.